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and the happy recipients of these evidences of celestial goodwill invariably cause them to be hung up by the coffer of dignity.

The house furniture is simple but good.

The movables of the salon consist of chairs, stools, and tables; made sometimes of rosewood, ebony or lacquered work, and sometimes of bamboo only, which is cheap and, nevertheless, very neat. When the movables are of wood the seats of the stools are often of marble or porcelain, which, though hard to sit on, are far from unpleasant in a climate where the summer heats are so excessive. In the corners of the rooms are stands four or five feet high, on which they set plates of citrons and other fragrant fruits, or branches of coral in vases of porcelain, and glass globes containing goldfish, together with a certain weed somewhat resembling fennel; on such tables as are intended for ornament only they also place little landscapes, composed of rocks, shrubs, and a kind of lily that grows among pebbles covered with water. Sometimes, also, they have artificial landscapes made of ivory, crystal, amber, pearls and various stones. I have seen some of these that cost over \$1,500, but they are at best mere baubles, and miserable imitations of nature. Besides these landscapes they adorn their tables with several vases of porcelain, and little vases of copper, which are held in great esteem. These are generally of simple and pleasing forms. The Chinese say they were made two thousand years ago by some of their celebrated artists, and such as are real antiques (for there are many counterfeits) they buy at an extravagant price, giving sometimes no less than \$1,500 for one of them.

The bedroom is divided from the salon by a partition of folding doors, which, when the weather is hot, are in the night thrown open to admit the air. It is very small, and contains no other furniture than the bed and some varnished chests in which they keep their apparel. The beds are very magnificent; the bedsteads are made much like ours in America—of rosewood, carved or lacquered work; the curtains are of taffeta or gauze, sometimes flowered with gold, and commonly either blue or purple. About the top a slip of white satin a foot in breadth runs all around, on which are painted, in panels, different figures—flower pieces, landscapes and conversation pieces, interspersed with moral sentences and fables written in India ink and vermillion.

But the bed which the majority of people use, particularly in the northern part, is called a *kang*. It is built across one end or side of a room, is six feet wide, two or more high, with a facing of burnt brick all around the inside. In some of the

better houses a coping of good strong woodwork is seen on the edge of the *kang*. This is heated by flues, and during the day is furnished with low chairs and tables, and they congregate here for warmth and comfort. At night the furniture is removed and the bedding put in place, and they sleep on the warm bricks.

Visitors are placed according to their rank. On ceremonious functions, or where there is a fête in the family, the bamboo or marble chairs, as the case may be, are encased in rich red satin covers. It is curious to note that this fashion is exactly the reverse of the one obtaining in Europe or America on similar occasions. A clock always stands on the drawing-room table, together with a large mirror, a jar of flowers, and plate of fruit, which is meant entirely for decoration. A large incense-burner occupies a prominent position in the center of the table. The walls are hung with paintings and autographs of celebrities in every branch of official life, of art, and of industry. There are very few articles of the bric-a-brac stamp observable in any Chinese house, these being usually distributed in the pleasure kiosks situated in the garden. Valuable little knick-knacks are

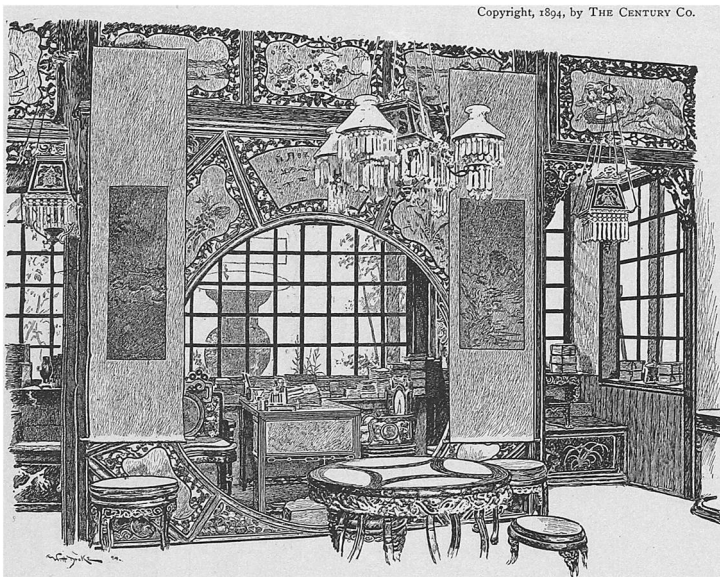
usually stowed away in a cabinet, and are only displayed at some few religious ceremonies and at the fête of the moon.

There are no cupboards on the walls, nor are there any "cozy corners" in the rooms—the Chinese reception room being as simple as it can possibly be made, consistently with comfort and decency. This, doubtless, is wise from a hygienic point of view, if from no other. Rents are not exorbitant. A house such as described could be obtained for the sum of \$15 per annum.

Though the foregoing is a fair description of the home of an average well-to-do Chinese family, it must not be imagined that there are no miserable dwelling-houses in the vast empire. Destitution is not confined to the individuals inhabiting any particular country on the face of the earth, but poverty and wretchedness in the home—sad to contemplate and painful to depict—find no place within the limits of this article.

DECORATIVE NOTE.

THE use of stained glass in private houses is not only largely on the increase, but draws upon the most artistic resources of the decorator and the glass. For the dining room of a Baltimore house is a square window and transom that are notable among pure color effects produced in glass. The square window contains a design of oranges among foliage, in which the yellow fruit represented in various tones of yellow and red, in glass of various textures, glows like jewels amid the deep green of the foliage. The transom reveals a heap of purple plums; on each side is a globe with gold fish, and above, lustrous green ribbons.



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